



**Department of Practical Art.**

~~Box I, 97. E.~~

**LECTURES ON THE ARTICLES IN THE  
MUSEUM OF THE DEPARTMENT.**

BY

**MR. OWEN JONES.**

The following Propositions will be discussed by the  
Lecturer.

**LECTURE I.**

**PROPOSITION 1.**

THE DECORATIVE ARTS ARISE FROM, AND SHOULD General  
PROPERLY BE ATTENDANT UPON, ARCHITECTURE. Principles.

**PROPOSITION 2.**

ARCHITECTURE IS THE MATERIAL EXPRESSION OF  
THE WANTS, THE FACULTIES, AND THE SENTIMENTS  
OF THE AGE IN WHICH IT IS CREATED.

STYLE IN ARCHITECTURE IS THE PECULIAR FORM  
THAT EXPRESSION TAKES UNDER THE INFLUENCE OF  
CLIMATE AND MATERIALS AT COMMAND.

"The history of Architecture is the history of the  
" world."—*A. W. Pugin.*

"The influence of the causes which act most  
" powerfully on the genius of the arts, after  
" the climate, are the manners, religion, and

" the changes to which a nation is subject in  
 " its political state during the course of ages."

—*Seroux D'Agincourt.*

" Unless art is the expression of the system it  
 " should illustrate, it loses at once its greatest  
 " claim on admiration, and fails to awaken any  
 " feelings of sympathy in the heart of the  
 " spectator."—*A. W. Pugin.*

" Architecture is the art which so disposes and  
 " adorns the edifices raised by man, for what-  
 " soever uses, that the sight of them contribute  
 " to his mental health, power, and pleasure.

" Architecture concerns itself only with those  
 " characters of an edifice which are above and  
 " beyond its common uses."—*Ruskin.*

" In what are generally understood as styles in  
 " the history of art, such as the Grecian, the  
 " Roman, the Gothic, the Renaissance, &c., may  
 " be recognized deeply interesting accumula-  
 " tions of experience concerning the nature of  
 " man's intuitive affections for certain concate-  
 " nations of form.

" Styles are usually complete in themselves; and  
 " although not of uniform excellence, are still  
 " generally concordant amongst all the various  
 " members that compose them."—*M. D. Wyatt.*

### PROPOSITION 3.

AS ARCHITECTURE, SO ALL WORKS OF THE DECO-  
 RATIVE ARTS; SHOULD POSSESS FITNESS, PROPORTION,  
 HARMONY, THE RESULT OF ALL WHICH IS REPOSE.

" Architecture depends on fitness, arrangement,  
 " and on proportion, uniformity, consistency,  
 " and economy."



“ The perfection of all works depends on their  
 “ fitness to answer the end proposed, and on  
 “ principles resulting from a consideration of  
 “ nature herself ; and the ancients approved  
 “ only those which by strict analogy were  
 “ borne out by the appearance of utility.”—  
*Vitruvius.*

“ The essence of the fine arts begins where utility  
 “ in its narrower acceptation ends. The ab-  
 “ stract character of ornament is in that sense  
 “ to be useless. That this principle exists in  
 “ nature we immediately feel, in calling to mind  
 “ the merely beautiful appearances of the visible  
 “ world, and particularly the colours of flowers.  
 “ In every case in nature where fitness or  
 “ utility can be traced the characteristic quality  
 “ or *relative* beauty is found to be identified  
 “ by that of fitness ; but where no utility is  
 “ found to exist, save that of conveying rational  
 “ delight, or of exalting the mind by ideas of  
 “ perfection, we recognise a more essential or  
 “ *absolute* principle of beauty.”—*Sir Charles*  
*L. Eastlake.*

“ Infinite variety and unerring fitness govern all  
 “ forms in nature.”—*M. D. Wyatt.*

#### PROPOSITION 4.

CONSTRUCTION SHOULD BE DECORATED. DECORA-  
 TION SHOULD NEVER BE PURPOSELY CONSTRUCTED.

THAT WHICH IS BEAUTIFUL IS TRUE ; THAT WHICH  
 IS TRUE MUST BE BEAUTIFUL.

“ The useful is a vehicle for the beautiful.  
 “ There should be no features about a building  
 “ which are not necessary for convenience, con-  
 “ struction, or propriety.

" All ornaments should consist of enrichment of  
" the essential construction of the building.

" Pointed architecture does not conceal her construction, but beautifies it.

" How many objects of ordinary use are rendered  
" monstrous and ridiculous simply because the  
" artist, instead of seeking the most convenient  
" form, and then decorating it, has embodied  
" some extravagance to conceal the real purpose for which the article has been made."—  
" A. W. Pugin.

" The primary consideration of construction is so  
" necessary to pure design, that it almost  
" follows, that whenever style and ornament  
" are debased, construction will be found to  
" have been first disregarded; and that those  
" styles which are considered the purest, and  
" the best periods of those styles, are just those  
" wherein constructive utility has been rightly  
" understood and most thoroughly attended  
" to."—*Redgrave.*

" By means of design we inscribe, or ought to  
" inscribe, upon every object of which we determine the form, all essential particulars  
" concerning its material, its method of construction, and its uses."—*M. D. Wyatt.*

" All common and useful things may be refined  
" into objects of beauty, and though common,  
" all that is beautiful or high in art is merely  
" an elaboration and refinement of what is  
" fundamentally a useful and a necessary art."—  
*Fergusson.*

#### PROPOSITION 5.

On general form.

BEAUTY OF FORM IS PRODUCED BY LINES GROWING  
OUT ONE FROM THE OTHER IN GRADUAL UNDULA-



TIONS : THERE ARE NO EXCRESCENCES ; NOTHING COULD BE REMOVED AND LEAVE THE DESIGN EQUALLY GOOD OR BETTER.

“ Beauty is produced by the pleasing appearance  
 “ and good taste of the whole, and by the  
 “ dimensions of all parts being proportioned to  
 “ each other.”—*Vitruvius*.

#### PROPOSITION 6.

THE GENERAL FORMS BEING FIRST CARED FOR ; Decoration of the surface.  
 THESE SHOULD BE SUBDIVIDED AND ORNAMENTED BY  
 GENERAL LINES ; THE INTERSTICES MAY THEN BE  
 FILLED IN WITH ORNAMENT, WHICH MAY AGAIN BE  
 SUBDIVIDED AND ENRICHED FOR CLOSER INSPECTION.

#### PROPOSITION 7.

AS IN EVERY PERFECT WORK OF ARCHITECTURE A On proportion.  
 TRUE PROPORTION WILL BE FOUND TO REIGN BETWEEN  
 ALL THE MEMBERS WHICH COMPOSE IT, SO THROUGHOUT  
 THE DECORATIVE ARTS EVERY ASSEMBLAGE OF FORMS  
 SHOULD BE ARRANGED ON CERTAIN DEFINITE PROPORTIONS ; THE WHOLE AND EACH PARTICULAR MEMBER SHOULD BE A MULTIPLE OF SOME SIMPLE UNIT.

Those proportions will be the most beautiful which it will be most difficult for the eye to detect.

Thus the proportion of a double square, or 4 to 8, will be less beautiful than the more subtle ratio of 5 to 8—3 to 7, than 3 to 6—3 to 8, than 3 to 9—3 to 5, than 3 to 4.

“ If nature has made the human body so that  
 “ the different members of it are measures

“ of the whole, so that the ancients have with  
 “ great propriety determined that in all perfect  
 “ works each part should be some aliquot part  
 “ of the whole,—Proportion is that agreeable  
 “ harmony between the several parts of a  
 “ building which is the result of a just and  
 “ regular agreement of them with each other,  
 “ —the height to the width, this to the length,  
 “ and each of these to the whole.”—*Vitruvius*.

“ Those arts are generally considered the most  
 “ worthy in which the mental labour em-  
 “ ployed and the mental pleasure produced are  
 “ greatest, and in which the manual labour, or  
 “ labour of whatsoever kind, is least apparent.”  
 —*Sir Chas. E. Eastlake*.

#### PROPOSITION 8.

On harmony  
and contrast.

HARMONY OF FORM CONSISTS IN THE PROPER  
BALANCING, AND CONTRAST OF, THE STRAIGHT, THE  
ANGULAR, AND THE CURVED.

“ There are three primary figures, the right line,  
 “ the angle, and the curve.

“ There can be no perfect harmony in the com-  
 “ position of figures in which either of the  
 “ three genera is wanting ; and the varieties of  
 “ harmony in composition and design depend  
 “ upon the various predominance and subordi-  
 “ nation of the three.”—*Field*.

#### PROPOSITION 9.

Distribution.  
Radiation.  
Continuity.

IN SURFACE DECORATION ALL LINES SHOULD FLOW  
OUT OF A PARENT STEM. EVERY ORNAMENT, HOWEVER  
DISTANT, SHOULD BE TRACED TO ITS BRANCH AND  
ROOT. *Oriental practice*.



## PROPOSITION 10.

ALL JUNCTIONS OF CURVED LINES WITH CURVED OR OF CURVED WITH STRAIGHT SHOULD BE TANGENTIAL TO EACH OTHER. *Natural law. Oriental practice in accordance with it.*

## PROPOSITION 11.

FLOWERS OR OTHER NATURAL OBJECTS SHOULD NOT BE USED AS ORNAMENT, BUT CONVENTIONAL REPRESENTATIONS FOUNDED UPON THEM SUFFICIENTLY SUGGESTIVE TO CONVEY THE INTENDED IMAGE TO THE MIND, WITHOUT DESTROYING THE UNITY OF THE OBJECT THEY ARE EMPLOYED TO DECORATE. *Universally obeyed in the best periods of art, equally violated when art declines.*

On the conventionality of natural forms.

## PROPOSITION 12.

THE PRINCIPLES DISCOVERABLE IN THE WORKS OF THE PAST BELONG TO US; NOT SO THE RESULTS. IT IS TAKING THE END FOR THE MEANS.

## PROPOSITION 13.

NO IMPROVEMENT CAN TAKE PLACE IN THE ART OF THE PRESENT GENERATION UNTIL ALL CLASSES, ARTISTS, MANUFACTURERS, AND THE PUBLIC, ARE BETTER EDUCATED IN ART, AND THE EXISTENCE OF GENERAL PRINCIPLES IS MORE FULLY RECOGNIZED.

## LECTURE II.

*The laws which govern the employment of colour illustrated by the woven fabrics of the collection.*

## PROPOSITION 14.

On colour generally.

COLOUR IS USED TO ASSIST IN THE DEVELOPEMENT OF FORM, AND TO DISTINGUISH OBJECTS OR PARTS OF OBJECTS ONE FROM ANOTHER.

## PROPOSITION 15.

COLOUR IS USED TO ASSIST LIGHT AND SHADE, HELPING THE UNDULATIONS OF FORM BY THE PROPER DISTRIBUTION OF THE SEVERAL COLOURS.

## PROPOSITION 16.

THESE OBJECTS ARE BEST ATTAINED BY THE USE OF THE PRIMARY COLOURS ON SMALL SURFACES AND IN SMALL QUANTITIES, BALANCED AND SUPPORTED BY THE SECONDARY AND TERTIARY COLOURS ON THE LARGER MASSES.

## PROPOSITION 17.

THE PRIMARY COLOURS SHOULD BE USED ON THE UPPER PORTIONS OF OBJECTS, THE SECONDARY AND TERTIARY ON THE LOWER.

## PROPOSITION 18. (Field's Chromatic equivalents.)

On the proportions by which har-

THE PRIMARIES OF EQUAL INTENSITIES WILL HARMONISE OR NEUTRALISE EACH OTHER, IN THE PROPOR-



TIONS OF 3 YELLOW, 5 RED, AND 8 BLUE,—INTEGRALLY AS 16. mony in colouring is produced.

THE SECONDARIES IN THE PROPORTIONS OF 8 ORANGE, 13 PURPLE, 11 GREEN,—INTEGRALLY AS 32.

THE TERTIARIES, CITRINE (compound of orange and green), 19; RUSSET (orange and purple), 21; OLIVE (green and purple), 24;—INTEGRALLY AS 64.

It follows that,—

EACH SECONDARY being a compound of two primaries IS NEUTRALISED BY THE REMAINING PRIMARY IN THE SAME PROPORTIONS,—thus, 8 of orange by 8 of blue, 11 of green by 5 of red, 13 of purple by 3 of yellow.

EACH TERTIARY being a binary compound of two secondaries, IS NEUTRALISED BY THE REMAINING SECONDARY—as 24 of olive by 8 of orange, 21 of russet by 11 of green, 19 of citrine by 13 of purple.

#### PROPOSITION 19.

The above supposes the colours to be used in their prismatic intensities, but each colour has a variety of *tones* when mixed with white, or *shades* when mixed with grey or black. On the contrasts and harmonious equivalents of tones, shades, and hues.

WHEN A FULL COLOUR IS CONTRASTED WITH ANOTHER OF A LOWER TONE, THE VOLUME OF THE LATTER MUST BE PROPORTIONALLY INCREASED.

#### PROPOSITION 20.

Each colour has a variety of *hues*, obtained by admixture with other colours, in addition to white, grey, or black: thus we have of yellow,—orange-

yellow on the one side, and lemon-yellow on the other; so of red,—scarlet-red, and crimson-red; and of each every variety of *tone* and *shade*.

WHEN A PRIMARY TINGED WITH ANOTHER PRIMARY IS CONTRASTED WITH A SECONDARY, THE SECONDARY MUST HAVE A HUE OF THE THIRD PRIMARY.

### PROPOSITION 21.

On the positions the several colours should occupy.

IN USING THE PRIMARY COLOURS ON MOULDED SURFACES, WE SHOULD PLACE BLUE, WHICH RETIRES, ON THE CONCAVE SURFACES; YELLOW, WHICH ADVANCES, ON THE CONVEX; AND RED, THE INTERMEDIATE COLOUR, ON THE UNDERSIDES; SEPARATING THE COLOURS BY WHITE ON THE VERTICAL PLANES.

When the proportions required by Proposition 18 cannot be obtained, we may procure the balance by a change in the colours themselves: thus, if the surfaces to be coloured should give too much yellow, we should make the red more crimson and the blue more purple,—*i. e.* we should take the yellow out of them; so if the surfaces should give too much blue, we should make the yellow more orange and the red more scarlet.

### PROPOSITION 22.

THE VARIOUS COLOURS SHOULD BE SO BLENDED THAT THE OBJECTS COLOURED, WHEN VIEWED AT A DISTANCE, SHOULD PRESENT A NEUTRALISED BLOOM.

### PROPOSITION 23.

NO COMPOSITION CAN EVER BE PERFECT IN WHICH ANY ONE OF THE THREE PRIMARY COLOURS IS WANTING, EITHER IN ITS NATURAL STATE OR IN COMBINATION.



## PROPOSITION 24.

WHEN TWO TONES OF THE SAME COLOUR ARE JUXTAPOSED, THE LIGHT COLOUR WILL APPEAR LIGHTER, AND THE DARK COLOUR DARKER.

On the law of simultaneous contrasts of colours, derived from Mons. Chevreul.

## PROPOSITION 25.

WHEN TWO DIFFERENT COLOURS ARE JUXTAPOSED THEY RECEIVE A DOUBLE MODIFICATION,—FIRST, AS TO THEIR TONE (the light colour appearing lighter and the dark colour appearing darker); SECONDLY, AS TO THEIR HUE, EACH WILL BECOME TINGED WITH THE COMPLEMENTARY COLOUR OF THE OTHER.

## PROPOSITION 26.

COLOURS ON WHITE GROUNDS APPEAR DARKER; ON BLACK GROUNDS, LIGHTER.

## PROPOSITION 27.

BLACK GROUNDS SUFFER WHEN OPPOSED TO COLOURS WHICH GIVE A LUMINOUS COMPLEMENTARY.

## PROPOSITION 28.

WHEN ORNAMENTS IN A COLOUR ARE ON A GROUND OF A CONTRASTING COLOUR, THE ORNAMENT SHOULD BE SEPARATED FROM THE GROUND BY AN EDGING OF LIGHTER COLOUR,—as a red flower on a green ground should have an edging of lighter red.

On the means of increasing the harmonious effects of juxtaposed colours. Observations derived from a consideration of oriental practice.

## PROPOSITION 29.

WHEN ORNAMENTS IN A COLOUR ARE ON A GOLD GROUND, THE ORNAMENTS SHOULD BE SEPARATED FROM THE GROUND BY AN EDGING OF A DARKER COLOUR.

## PROPOSITION 30.

GOLD ORNAMENTS ON ANY COLOURED GROUND SHOULD BE OUTLINED WITH BLACK.

## PROPOSITION 31.

ORNAMENTS OF ANY COLOUR MAY BE SEPARATED FROM GROUNDS OF ANY OTHER COLOUR BY EDGINGS OF WHITE, GOLD, OR BLACK.

## PROPOSITION 32.

ORNAMENTS IN ANY COLOUR, OR IN GOLD, MAY BE USED ON WHITE OR BLACK GROUNDS, WITHOUT OUTLINE OR EDGING.

## PROPOSITION 33.

IN "SELF-TINTS," TONES, OR SHADES OF THE SAME COLOUR, A LIGHT TINT ON A DARK GROUND MAY BE USED WITHOUT OUTLINE; BUT A DARK ORNAMENT ON A LIGHT GROUND REQUIRES TO BE OUTLINED WITH A STILL DARKER TINT.

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LECTURE III.

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*On furniture and house decorations examined with  
reference to the foregoing proposition.*

## PROPOSITION 34.

IMITATIONS, SUCH AS THE GRAINING OF WOODS, AND ON IMITATIONS OF THE VARIOUS COLOURED MARBLES, ALLOWABLE ONLY WHEN THE EMPLOYMENT OF THE THING IMITATED WOULD NOT HAVE BEEN INCONSISTENT.

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WHEN THE EMPLOYMENT OF THE THING IMITATED  
WOULD NOT HAVE BEEN INCONSISTENT.

LECTURE IV.

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*The metals; enamels and Ceramic manufactures  
of the collection examined, and compared with  
modern works.*

General recapitulation of the subject.

*Marlborough House,  
June 5th.*

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LECTURE IV

The results of the researches of the last few years  
of the history of the art of the East and the West  
modern works.

General description of the subject

Photographic Prints  
from 1839

1839-1840. The first photographic prints were made by Nicéphore Niépce and Louis J. M. Niepce.  
1840-1841. The first photographic prints were made by Nicéphore Niépce and Louis J. M. Niepce.  
1841-1842. The first photographic prints were made by Nicéphore Niépce and Louis J. M. Niepce.

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